STUDIO

1. UPPER-LAYERED CITY
AAD Advanced Design Studio

2. VARICLE
AAD Advanced Studio V

3. CARVING MEMORY
AAD Advanced Studio VI

ELECTIVE

4. ARGUMENT
AAD Required

5. TRANSCALARITIES
AAD Required

6. MAKE
Visual Studies

7. ARCHITECTURAL PHOTOGRAPHY
Visual Studies

8. THE HISTORY OF ARCHITECTURAL THEORY
History and Theory Modern

9. RE-THINKING BIM
Building Science and Technology
Using maps, texts and drawings, we tried to reveal the analogical relations between forms, techniques, territories and materials across time and space. These are notes observing our surrounding architectural world and its relations with its milieu. The notes trace architectural practices to enlighten disregarded lectures of architectural history. We, who grew up in East-Asian cultures, considered how to apply our non-architectural indigenous customs, so to say know-how, to today’s architecture.
Self-Constructed and Indigenous House

품앗이 is the exchange of labor in the past agricultural society in Korea. In China, the culture of minorities, also architecture, has been assimilated to the Han ethnic although they have indigenous culture. Combining these two ideas, we elicited self-constructed, indigenous house and applied to Shanghai, one of the biggest cities of China by constructing their houses themselves.
Government cooperates with architects and helps migrant workers to finish whole construction process.

Before constructing houses, migrant workers discuss with architects about location, material, structure, etc.

Migrant workers are received construction education. After understanding simple structure and materials, they start constructing. Complex education is not required because for their housing structures are only for 1 or 2 level buildings built on existing apartment columns.

After training, future residents are put into the construction site. House is built depending on their situation, such as the number of people, or existing column structure.

1. Construct structures for migrant worker’s houses, lengthening existing columns.
2. Build up houses above structures. Others start to plan their housings near by.
3. Continuously constructing, residents have formed clusters and make their own communities.
Vertically expanded areas are used not only for houses. They can also be as stairs or community spaces.

At the center of migrant housings, there are community spaces considered as minorities’ identity.

In rooftops, new residents help each others to settle in a community well, sharing works.

People outside of apartments can also visit community spaces to interact with residents.
Rooftop and overlapped space formed by vertically expanded migrant houses are used as community space between new and existing residents.
2. VARICLE
Combination of Vertical Movement Devices

People used to say how others see ‘community’ is very different from the lived experience from within. Tying to go deep into the colorful neighborhood of Jackson Heights, I embed myself in the community and on the streets and addressed real worries, matters of concern, and issues that people care for. I focused on the current status of the 82nd street station, where there is no elevator, and reinterpret the meaning of the vertical movement devices in terms of accessibility.
Jackson where people from various cultures are living together started being developed in early 20th century and now, over 100 years from the moment, is facing facility aging. The 82nd Street station is experiencing the same problem. In the case of public elevators, they only meet the minimum standards. They are usually considered dirty and designed for physically disable. However, everyone has different body structures. We cannot classify not just between the disabled and non-disabled. Also, depending on your condition, your physical condition may change. Considering all these aspects, I would like to put diverse devices rather than just an elevator so that people can use the devices according to their current states.
Manuel Triangle

Manuel Triangle, a block away from 82nd Street Station, is the only place having enough space to install devices around the station. Northern part of the block is facing subway platform. Divide the vertical distance, from the ground to the subway platform, and place vertical devices in divided distances. People can select devices according to their condition or preference.

Types of Vertical Devices

Ramp connects all devices, allowing people to select devices according to their occasion and preference. Also, bushy garden, continuously serving as a gathering plaza like before, harmonizes with devices, giving exotic experience while using devices.
Beams - Elevator Shaft Connecting Structure
Ramp Structure
Beam Structure Connecting to Rock Climbing
Subway Platform
Elevator
Garden
Ramp
Spiral Stair
Slide
Rock Climbing
3. CARVING MEMORY
Architectural Space as Recording Memory

Year: 2023
Location: New York, United States
Type: spatial intervention
Category: academic project (AAD Advanced Studio VI)
Instructor: Ilze Wolff (Wolff Architects)
Role: individual work
New houses in Bantustan and Harlem; do they keep resident’s precious memories?

Row houses built as compensation for the forced migration of Black people in South Africa cannot easily replace experiences and emotions that had been formed in their hometown. While Harlem is the birthplace of diverse Black cultures, layers of cultures have been erased as time goes by. Although lots of events take place in buildings, they are not often highlighted.
I focused on the role of architecture as objects that record experiences and emotions. I want to create a space that visualizes experiences and emotions. If architecture succeeds in recording people’s actions and emotions, it will be intertwined with local identity easily. Urban areas can be reborn as a vibrant space, flourishing a city.
316 W 115th Street in Harlem is currently a private residential apartment, but in the past, it was used as the African American Wax Museum. In 1981, Ravin Chanticleer purchased the building and made wax figures of Black Heroes to teach Harlem’s citizens about Black identity. Over time, many forums and tours held in the building disappeared, leaving the building as just another building in the city.

I combine the building’s history with architecture. Bringing the history out and showing it again will create cultural identity on the building, recreating memories and emotions while respecting Ravin Chanticleer. This will create another new layer of identity for new generation and cultural recollection for those who experienced the African American Wax Museum in the past.
Rather than creating an exhibition or a museum simply providing information about the Wax Museum, I want to create an intervention that involves the use of wax and provides a place where public can practically use it while conveying the story of Wax Museum.

The intervention is formed on 316 W 115th St’s porch, and sidewalk. They are divided into a grid. Steel frames are placed following the grid where the intervention takes place. Cases are held on the frames.
The cases are divided into permanent or temporary parts. Permanent ones are horizontally hung on the frame grid so that the public can use as a bench or table. Temporary ones are used differently depending on different situations. On usual days, the cases can be placed anywhere for different uses. On special days, cases are hung vertically. Wax panels made in Schomburg Center are held. They are used as a board to attach the archives of the Wax Museum at the Schomburg Center.
Joo Byung Chae

As a Korean, I like watching Korean movies. A few years ago, the movie Parasite won an Oscar, and Bong Joon-ho, the director of the movie, said “The most personal is the most creative” in the acceptance speech. We all know the meaning that the most personal thing means something unique that others cannot imagine. Parasite showed some situations happened in Korea, but it gained popularity not only by Koreans but also by foreigners. Because they all know and experience similar situations in their world.

So, what about architecture? Architects try to devise and apply their own notions into buildings. Sometimes the Buildings are recognized or in the spotlight worldwide. In many cases, however, most of them simply remain as just special and unique design. Then how the personal elements in architecture can be recognized by people and considered meaningful?

Today, we are living in the era of international architectural style. It does not mean the general definition we usually know, using pillars and beams as structures, and iron and concrete as materials. If a single architectural style or material is popular around the world, it sweeps the world. It’s like the entertainment world. It does not only in the field of architecture, but the today’s world is like this. Trends come and go quickly. As an architects, we constantly crave for new things and progress. So, trying to keep up with their needs, we are likely to gradually dig into individual territory. This is because things that came out from an individual’s domain are difficult for us to experience and are not well known before, so we can feel fresh. It’s personal, but somehow, we can understand and sympathize. Many things are thought to be different around the world, but what we feel through the things in our lives are oddly same. Because of this situation, personal feelings and experience can gain sympathy from many people and gain popularity.

4. ARGUMENT
Interrogating the Way Architectural Devices and Practices Gain Collective Relevance

What Emanuel Admassu has been paying attention to is the culture formed by Black people who have migrated to the United States and the place formed by this specific culture. His work is not limited to the United States, but broadens to Africa. As such, today’s architects do not simply design space. In the world of international architectural style, how can personal impression be applied to the architecture and acknowledged by others?

Finding a Topic through Previous works

Q: I wonder how easily we can discover backgrounds when research is conducted through materials like documentary architecture. In order to know the historical background through materials, We should already get acquainted with the vast amount of knowledge in order to infer historical backgrounds through just watching materials. If so, is the acquisition of extensive knowledge through documents more important than through materials?

Addressing Ines Weizman’s works and making comments

Ines Weizman
Data, Dust, Virus.
The Matter of Architecture.

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5. TRANSSCALARITIES
Exploring the Agencies Architectural Devices Unfold through Transcalarconditions

Year: 2022
Type: elective project
Category: AAD required
Instructor: Andrés Jarque and Beril Sarisakal
Role: individual work

La Escuelita
Joo Byung Chae

In 1976, “Isabelita” Perón, widow of the general Juan Perón, was overthrown by a military coup d’état and placed under house arrest. Junta began persecuting and clandestinely murdering intellectuals, politicians, and others associated with the left, Peronists. Before the coup, Professors of the University of Buenos Aires focused on a collective practice involving different faculty members and students from varying levels, interests, and backgrounds, and the design problems were focused primarily on social or popular issues. However, after they were cleaned up, the remaining faculties concentrated the studies on depoliticized issues and the teaching of modern architecture focused on structure and program became central in the curriculum.

La Escuelita, meaning little school, is an academic school of architecture existed from 1976 to 1982 in Argentina. It was made up of a group of professors who had been expelled from the Faculty of Architecture of the University of Buenos Aires after the coup of 1976. The foundation of this alternative architecture teaching group was by architects Tony Diaz, Justo Solsona, and Rafael Viñoly, together with Ernesto Katzenstein. The objective was to create a discussion space for the architects of Buenos Aires and resume reflection on the problems of the discipline.

In La Escuelita, people discussed architecture with each other and designed architectural projects. The teaching revolved around projects given by the four leaders: Viñoly, Solsona, Diaz, and Katzenstein. They conducted exploratory exercises intended to challenge the objectives and problems of the discipline.

La Escuelita; a school against the government’s architectural direction
Q: Should La Escuelita be viewed as a resistance to pedagogy under dictatorship, or as an answer to a desire to pursue educational, philosophical interests? Throughout the history, pedagogy has changed in accordance with the government’s political view. Then, I wonder whether La Escuelita has significant meaning regardless of the situation of times.

Inner-City Arts; an art center contributing for surrounding community
Q: Designed by Michael Maltzan, Inner-City Arts is located just east of downtown Los Angeles on the edge of Skid Row. The center provides art education for at-risk kids from LA public schools and accommodates events and lectures for reserved participants. However, when only considering the form, did the center itself really communicate and connect with the complexity of Skid Row actively?
6. MAKE
Potential of Waste through Reframing

Year: 2022
Type: elective project
Category: visual studies
Instructor: Ada Tolla, and Giuseppe Lignano
Role: individual work

1. Wood
We’ve used wood as material a lot. When trying to use woods, we cut some parts of them to make construction materials. There are lots of left over after cutting. We use finely cut woods to make well organized model. So I thought the opposite way, making a space using left overs. I stacked the abandoned, left over woods. Cause I used the woods that had been cut for different purposes, they all have different shapes. So I want to see what kinds of irregular spaces are created.

2. Plastic
Plastic bottles are the things we have used the most in daily life. However, because of their one integral form, there are many limitations to be used for various purposes due to its difficulty in transforming. What if we make plastic bottles available to modify according to diverse purposes? I modularized plastic bottles into donut-shaped pieces and assembled them. If the plastic materials can be assembled in various sizes according to various purposes, it will also be effective to reduce plastic wastes.

3. Metal
I wanted to form a space using metal’s character. Instead of using solid materials, I used intangible source to form a space. Imagine playing with something elastic. If we shake them repetitively, their stretched parts form a larger boundary. It is like a silhouette. Although the boundary is not tangible, I could differentiate the space where silhouette is shown compared to the other empty area. So I cut aluminum cans in spiral way. Aluminum cans looked like springs and could be dealt like that. Metal now has elasticity, aluminum cans can shrink and extend like springs. Using a bunch of cut cans, shaking up and down, they extend and shrink repetitively, making silhouette on the edge of extended cans.

4. Concrete
I imagined the opposite of the process of forming using concrete. We usually think of making molds, pouring concrete inside and hardening them to form walls and floors. I wondered whether concrete could be transformed freely. So I am thinking of concrete being shaped by itself. I poured concrete on plastic wrap. After the concrete had hardened to a certain extent, I floated it in the air with edges fixed. Because of the weight of the concrete, the center of flattened concrete went down, forming a valley, enclosed space.
7. ARCHITECTURAL PHOTOGRAPHY
Relationship between Photography and Architecture

Assignments:
Assignment 1 - Focusing on one object to figure out different aspects about it (Spring Street Salt Shed)
Assignment 2 - Examining how a space can be changed according to different times (Campus in front of Avery Hall)
Pursuing a Theory

Choose a piece of architectural theory and analyze how it works in exactly 15 pages. Treat the piece of theory as the only evidence you have, and subject it to forensic evidence in your lab. Always remember the basic question of the assignment: how does this particular piece of theory work? Think of it as a kind of device or mechanism, and try to see exactly how this mechanism operates, how does it try to achieve its goal.
RE-THINKING BIM
Digital Practice Approaching Aspects of Development, Architecture, Engineering, and Construction

Year: 2023
Type: elective project
Category: building science and technology
Instructor: Joseph Brennan
Role: group work Brandon Gil, Huifeng Zhang, Juwan Nam, and Vishal Benjamin

9. RE-THINKING BIM
Digital Practice Approaching Aspects of Development, Architecture, Engineering, and Construction